

The Canadian Centre for Ethnomusicology, folkwaysAlive, For the Love of Latin Music, and the Department of Music

present

Primer RECITAL POPULAR LATINO (First Latin Popular Recital)

**Sunday, February 12, 2006
at 7:30 pm**



Arts Building University of Alberta



DEPARTMENT OF
MUSIC

Tonight's concert has been presented under the auspices of the University of Alberta Department of Music. The World Music concerts honor **Moses Asch** and the **Asch** family for their donation of the complete catalogue of Folkways recordings henceforth known as the **Moses and Francis Asch Collection**. **Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology – the study of ethnic musics – has been demonstrated through the appointment of a full time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the World Music concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the **Folkways Collection**, which will be used in the pursuit of scholarly research in world musics. Finally, as a result of the aforementioned, the knowledge base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

Primer RECITAL POPULAR LATINO in Edmonton. This evening you will hear the songs and music of Latin America performed by several Latin artists residing in Edmonton. The Songs of the Nueva Canción/New Song Movement from Latin America will be sung by **Rosa Romero and Armando Munguia** (from El Salvador), **Marianela Adasme and Flavio Rojas** (from Chile) as well as the traditional sounds and rhythms of Cuba by **Chris Andrews** and **Mario Allende Jr.** This group of local artists will present works composed by Latin American poets, songwriters and musicians. Here are their thoughts in their own words:-

"We have learned to express our feelings and our experiences through our voices and instruments. Singing and music taught us to appreciate values such as Freedom, Peace and Justice"

"For some of us, a guitar has been our best friend for most of our lives. It has been our "compañera" in many moments of sadness and happiness, further it has helped us to discover the meaning of friendship and solidarity among our peoples in El Salvador, and Chile"

"For others, music and piano, percussion instruments and rhythms, as well as a genuine desire to learn, gave us the possibility not only to unveil the history and struggles of Cuba and other Latino American countries, but also to learn about the roots of Latin-American music and culture" ..."

The first "RECITAL POPULAR LATINO" will present songs which can be located in the tradition of what is called the Movement of the *Nueva Canción Latino Americana*. The New Song forms part of the America Latina's history and every country, according to their social and political moments, gave a particular identity, but overall it was always created to denounce injustices, criticizing the abuses of power, and also celebrating the victories of the popular movement everywhere.

This kind of songs is between songs and music of folkloric roots and a more "popular" music. It started in the sixties in

Latin America but is still an expression in evolution, a work in process. Its history is not concluded. The expression of *Nueva Cancion* was utilized in Argentina, Uruguay and Chile, but in other countries it was also known as Protest Song, Social Song, Song of Social Content. In Cuba it was called *la Nueva Trova Cubana*. It did not start simultaneously in all the Latin-American countries; rather it did spread all over thanks to the mutual influences among artists of the "popular culture" field.

Program (The order of the songs may vary)

Rosa Romero and Armando Munguia

La Maza (Cuba. Silvio Rodriguez)

Y porque ama

El Sensible pregunta por Arlen (Nicaragua, Carlos Mejía Godoy)

Yo soy de un pueblo sencillo – (Nicaragua, Luis Mejía Godoy)

La Maldición de Malinche (Mexico, Gabino Palomares)

Regalo para un niño (El Salvador, Yolocamba Ita)

El Sombrero Azul – (Venezuela, Alí Primera)

Chris Andrew and Mario Allende

Jazz Latino

Marianela Adasme and Flavio Rojas

Cambia, Todo Cambia – (Chile, Julio Nunhaussen)

Hacia Otro Mar – (Chile, Elizabeth Morris)

A Mi Pueblo (Grupo La Esquina, Juan...)

A Caballo (Cuba, Silvio Rodriguez)

Tres Versos Para Una Historia (Chile, Andrés Marquez, Illapu)

Ellas Danzan Solas (Sting)

Ayer Te Vi (Argentina. Victor Heredia)

Decimas (Chile. Elizabeth Morris)

A word about the musicians:-

Rosa Romero (Singer) – Rosa Romero's career as a singer began at the age of eighteen while performing with a group called Rizaza. Later on, Rosa began to sing in community events organized for The Red Cross, the Salvadorian Community, Change for Children, the Chilean community, and the Mexican community. Rosa has been part of a local Latin Group called Sonora Tropical for about seven years. She also performed with Darcy Greaves in a number of concerts organized by him and was able to record her first single "Angel of Sevilla". Rosa "feels that is a blessing and an honor to be able to sing for her community, and hopes that through her singing to serve as an inspiration for others."

Rosa Romero (Cantante) – La carrera como cantante de Rosa Romero se inició a los 18 años, cuando comenzó con un grupo llamado Rizaza. Más tarde, Rosa comenzó a cantar en diversos eventos comunitarios tales como para la Cruz Roja, la Comunidad Salvadoreña, Change for Children, la Comunidad Chilena, la Comunidad Mexicana, y en muchas otras ocasiones. Por los últimos siete años, Rosa ha formado parte del Grupo Latino Sonoral Tropical. Rosa también tuvo la oportunidad de actuar en un número de conciertos producidos por Darcy Greaves y fue capaz de grabar su primer disco single titulado "Angel de Sevilla". Rosa "siente que ha sido una bendición y un honor el cantar, y a través de ello servir como inspiración para otros".

Armando Munguia (Guitar and voice) - Originally from El Salvador, he started his life in music very early as a member of a small choir in the San Francisco de Asis Parish of the Mejicanos City, San Salvador. Many poor families lived in this neighborhood, and he grew up in this sector working within poor communities under the leadership of Monsignor Oscar Romero, and this experience made him take music in a very socially committed way. "The music I played was the one with a message of hope, or protest or signaling the need for social change for our people." Since starting his "career" as a people's singer, he has learned to admire singers such as Victor Jara and Inti-Illimani (Chile), Guaraguao, and Luis and Carlos Mejía Godoy (Nicaragua). After coming to Quebec in 1987 and to Edmonton in 1999, Armando has become a very active participant in many Latino and Canadian events.

Armando Munguia (Guitarra y voz) – Nació en El Salvador. Comenzó su vida en música desde muy temprano como parte de un pequeño coro de la Parroquia San Francisco de Asis, en la ciudad de Mejicanos, San Salvador. Este es un sector con muchas familias pobres, y el creció en ese sector. Tuvo la oportunidad de hacer trabajo comunitario bajo la dirección de Monseñor Oscar A. Romero lo que le hizo asumir la música desde la perspectiva del compromiso social. "La música que tocaba llevaba un mensaje de esperanza, de protesta o de la necesidad de cambio social para nuestra gente". Desde que inició su camino como cantor del pueblo, el aprendió a admirar a cantantes como Victor Jara, Inti Illimani (Chile), Guaraguao, y Luis y Carlos Mejía Godoy (Nicaragua). Desde que Armando llegó a Quebec, en 1987, y a Edmonton, en 1999, el ha sido un activo participante de celebraciones, festivales, peñas folkóricas y otros eventos Latinos y Canadienses.

Mario Allende (Drums, Timbales) – Born in Chile and raised in Canada, Mario's the driving force behind ¡Bomba! He mixes the drum kit, timbales, and myriad percussion instruments as effortlessly as he incorporates the traditional and contemporary styles that give the band its unique sound. A studied yet emotional player, Mario is restlessly creative and performs with the spirit this music demands. Mario is equally adept at the Congas and Timbales as well as a myriad of world percussion instruments. (Not an easy task if you ask any percussionist). He is a student of the Cuban, Brazilian, and Peruvian percussion schools and treats all styles with the utmost respect.

Mario Allende (Batería, Timbales) – Un Canadiense nacido en Chile, sus ritmos explosivos mantienen a todos bailando y moviendo los pies. Como baterista y uno de las fuerzas conductoras del grupo Bomba!, es capaz de mezclar e integrar la batería, los timbales, y otros instrumentos de percusión con tanta facilidad como mezcla los estilos tradicionales y neos que dan a la banda el sonido único que le caracteriza. Estudioso pero lleno de emociones, Mario es inagotablemente creativo y toca con el espíritu y alma que esta música exige.

Chris Andrew (Piano and Keyboards) – A renowned Canadian jazz pianist, Chris's brilliant playing is a key element in Bomba's fusion of styles. His technical ability is astonishing; the creativity, ingenuity and passion with which he plays is matchless. He is a master of the unexpected and the beautiful. Chris has extensive experience as a recording jazz pianist including PJ Perry's Quintet album where he provided three compositions, Juno-nominated album *The Sandro Dominelli Quintet – Café Varzé Jazz* and his own solo release *Not So Fast*.

Chris Andrew (Piano y Teclados) – Un pianista Canadiense de jazz muy respetado. Su brillante capacidad es un elemento clave en la fusión de estilos de Bomba!. Su habilidad técnica asombra; su creatividad, imaginación brillante, y su pasión es única. Es verdaderamente un músico con visión. Chris ha actuado con Joshua Redman, Thomas Chapin, Gary Shmulyan, P.J. Perry, Joe La Barbera, y Bud Shank.

Marianela Adasme has lived in Canada for the past four years. A native of Chile, Marianela devoted most of her adult life to singing in the streets of Santiago. As a street performer and as a woman who sang songs with strong political content, she endured the hardships of making a living and surviving the oppressive years of the dictatorship under the regime of Pinochet. Many times she was jailed along with her young daughter, and her guitar taken away. Her strong voice and message of hope became the voice of many during a time when speaking out was highly risky. Performing in the streets was strictly sanctioned and any artistic form of expression was prohibited.

Marianela Adasme ha vivido en Canadá por los últimos 4 años. Nacida en Chile, Marianela ha entregado casi toda su vida adulta a cantar en las calles de Santiago. Como cantante callejera y como mujer que cantaba canciones de fuerte contenido político, soportó las durezas del tener que ganarse la vida y sobrevivir a los años de opresión del la dictadura bajo el régimen de Pinochet. Muchas veces fue arrestada con su pequeña hija, siendo su guitarra también arrebatada. Su fuerte voz y su mensaje de esperanza se convirtió en la voz de muchos durante un tiempo en que el reclamar era bastante riesgoso. Cantar en las calles estaba estrictamente sancionado y cualquier otra forma artística era también prohibida.

Flavio Rojas is also from Chile. He arrived to Canada, along with his family, in the 70's during the years when many Chileans immigrated to other parts of the world in search of a better and safer future for their families. Many of these were ordered by the regime never to return.

Growing up in Canada, Flavio became actively involved in various community-based organizations, including dance groups, youth organizations and local projects geared towards building political and cultural awareness amongst the Chilean youth. The fine arts were also a means of expression for Flavio, and in the process he managed to showcase and even sell some of his paintings and drawings. To him music is a work in process; inspired by various genres and artists, it has served as a means to connect with our heritage and transmit the story of our ever-changing society, locally and abroad.

Flavio Rojas también chileno, llegó a Canadá por los años 70 como muchos otros chilenos que se vieron con la necesidad de emigrar a otros países en busca de un mejor y más digno futuro, y en muchos casos, por razones dictadas por la dictadura, estas familias salieron con la orden de no volver a pisar tierra chilena nunca más.

Flavio ha sido un activo miembro de la comunidad latina por más de 20 años. Durante este tiempo él ha participado en grupos folklóricos de danzas además de pertenecer a otras agrupaciones juveniles locales las cuales ayudaban a crear conciencia de la situación político-cultural del momento en Latin América. La pintura y artes plásticas también sirvieron como forma de expresión para Flavio. Muchas veces sus trabajos fueron exhibidos en eventos culturales y en más de una oportunidad fueron adquiridos por el público. La música es hoy un campo de exploración y aprendizaje. Inspirado por varios compositores y artistas, para él, hoy la música sirve como fuente de expresión que transmite el mensaje de nuestra identidad y de la sociedad de ayer y la de hoy.